

CINQ ARIAS pour Guitare opus 69

Francis KLEYNJANS
Opus 69

1e Aria

Assez lent et régulier,
comme une marche tran-
quille. Le chant bien en
dehors.

1st Aria

Rather slow and even, like
a quiet march. The melody
well emphasized.

1. Aria

Ziemlich langsam und
gleichmässig, wie ein ru-
higer Marsch. Die Melo-
die deutlich herausgeho-
ben.

Primera Aria

Bastante lenta y regular.
Como una marcha tran-
quila. El canto bien desta-
cado.

à Frédéric VITIELLO

Assai lento

ff p f p mf

ff *ff* *rit.* *f* *p*

f *f* *ff* *rit.* *mf* *pp*

Durée 2'30" ca

2e Aria

Mouvement de marche calme donnant une impression de quiétude. Le chant, expressif, doit être accompagné doucement.

à Catherine VERLOR...

2nd Aria

A calm march tempo giving an impression of quietude. The expressive melody must be accompanied gently.

2. Aria

Ruhige Marschbewegung, die den Eindruck von Entspannung vermittelt. Die Melodie ausdrucksvoll, die Begleitung sanft.

Segunda Aria

Movimiento de marcha tranquila, dando una impresión de quietud. El canto, expresivo, debe acompañarse suavemente.

Tranquillo, espressivo

p

f *dim.* *flessibile*

$\frac{1}{2}$ II $\frac{2}{3}$ II
p
p
p
f *rall.*
 Libero, largamente
 II
 Ad lib.
 Lento
f *rit.*
p *rall.*
ppp *perdendosi*
 Durée 2'30" ca

3e Aria

Pour une meilleure lisibilité, cette aria est notée sur deux portées. Le chant, très orné, est à la basse. Caractère solennel et vigoureux, mouvement souple et régulier; dans le choral, surveiller l'indépendance des voix.

3rd Aria

This aria has been notated on two staves for easier reading. The melody, highly ornate, is in the bass. A solemn, strong character, a flexible and even tempo; pay attention to the independence of the parts in the chorale.

3. Aria

Zwecks besserer Lesbarkeit ist diese Aria auf zwei Systemen notiert. Die stark verzierte Melodie liegt im Bass. Feierlicher und energischer Charakter, geschmeidige und regelmäßige Bewegung; im Choral auf die Selbstständigkeit der Stimmen achten.

Tercera Aria

Para facilitar su lectura esta aria está escrita en dos pentagramas. El canto, muy ornamentado, está en la base. Carácter solemne y vigoroso, movimiento flexible y regular; en el coral debe tenerse en cuenta la independencia de las voces.

à Brigitte WEISS...

Moderato energico

souple et régulier

bon marcato

IV

The musical score is written on two systems of staves. The first system consists of a piano part (left staff) and a vocal part (right staff). The piano part begins with a forte (f) dynamic and a tempo marking of 'Moderato energico'. The vocal part is highly ornate with many grace notes and fingerings. The second system continues the piece, with the piano part featuring a 'bon marcato' section. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks like accents and slurs are used throughout. The piece concludes with a final cadence marked with a double bar line and repeat signs.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation is highly detailed, featuring numerous accidentals, fingerings (indicated by numbers 1-4), and dynamic markings such as *p* (piano) and *f* (forte). The piece includes various musical structures, including repeated sections marked with Roman numerals (II, IV) and a section marked with a circled 5 and the word "calme". The notation is complex, with many accidentals and fingerings indicated by numbers 1-4.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 in circles. Performance instructions include *cresc.*, *f*, *p*, *rit.*, *Lento*, *Quasi Corale*, *Molto legato e cantato*, *ff*, *pp*, and *lontano*. The piece concludes with the instruction *Durée 3'20" ca*.

cresc.

f

p

rit.

Lento

Quasi Corale

rit.

Molto legato e cantato

ff

pp

lontano

Durée 3'20" ca

4e Aria

Lent, régulier, majestueux.
Grande densité harmonique. Chant à la partie supérieure avec quelques mouvements internes et quelques répliques à la basse.

4th Aria

Slow, even, majestic. Of
profound harmonic density. The melody is in the upper part with a few inner movements and a few responses in the bass.

4. Aria

Langsam, gleichmässig,
majestätisch. Grosse harmonische Dichte. Melodie in der Oberstimme mit einigen internen Bewegungen und Erwidern im Bass.

Cuarta Aria

Lenta, regular, majestuosa. Gran densidad armónica. Canto en la parte superior con movimientos internos y respuestas en la base.

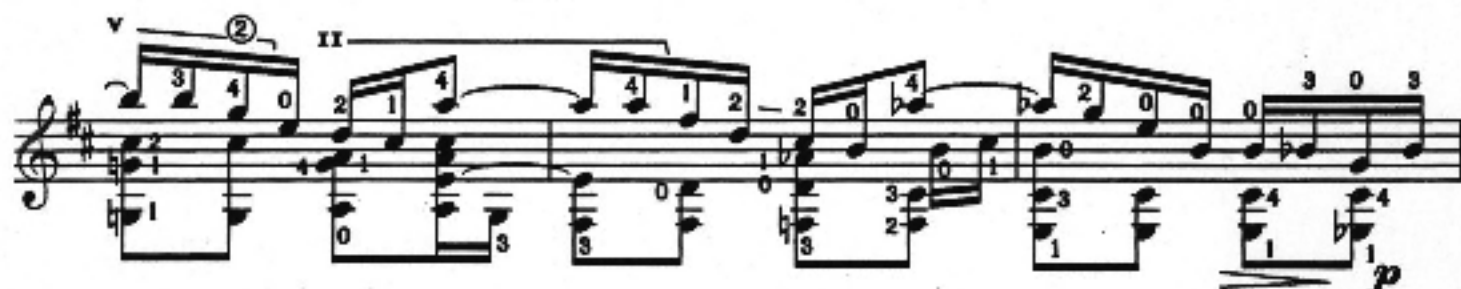
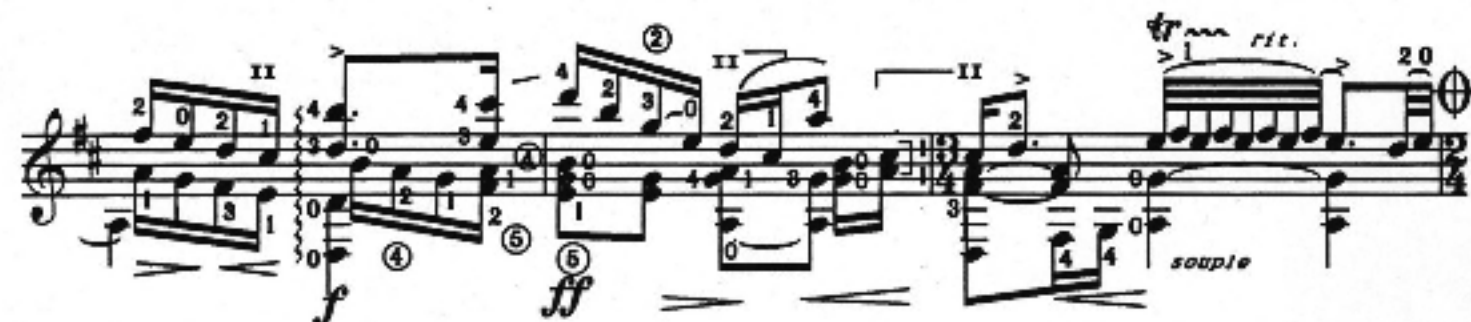
à la mémoire d'Alfred STRATHMANN...

Adagio flessibile e cantando $\text{♩} = 72$ circa

⑥ = R \acute{e} $\frac{2}{3}$ II

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes various fingerings (e.g., 1, 2, 3, 4, 0) and articulations (e.g., accents, slurs). The second staff continues the piece, featuring a dynamic marking of f (forte). The third staff includes a dynamic marking of p (piano) and mf (mezzo-forte). The fourth staff includes a dynamic marking of p (piano). The fifth staff includes a dynamic marking of mf (mezzo-forte). The score is marked with various fingerings and articulations throughout.

10xer et spirituel



Dal Segno
%



Durée 3'15" ca

5e Aria

Vive, brillante, dynamique, d'une grande variété rythmique. Le chant est généralement à la partie supérieure, la basse jouant souvent un contrechant.

5th Aria

Lively, brilliant, energetic, with great rhythmic variety. The melody is usually in the upper part, the bass often playing a counter melody.

5. Aria

Lebhaft, glanzvoll, bewegt, von grosser rhythmischer Vielfalt. Die Melodie liegt im allgemeinen in der Oberstimme, der Bass spielt häufig eine Gegenmelodie.

Quinta Aria

Vivaz, brillante, dinámica, de gran variedad rítmica. El canto está generalmente en la parte superior, la base teniendo a menudo un contracanto.

à Murielle GEOFFROY...

Allegro ritmico ♩ = 88 ca

deciso

f

II

IV

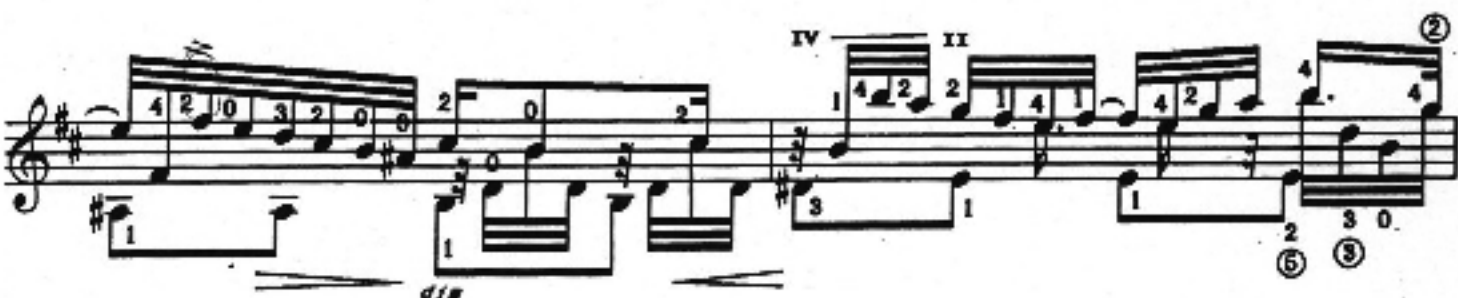
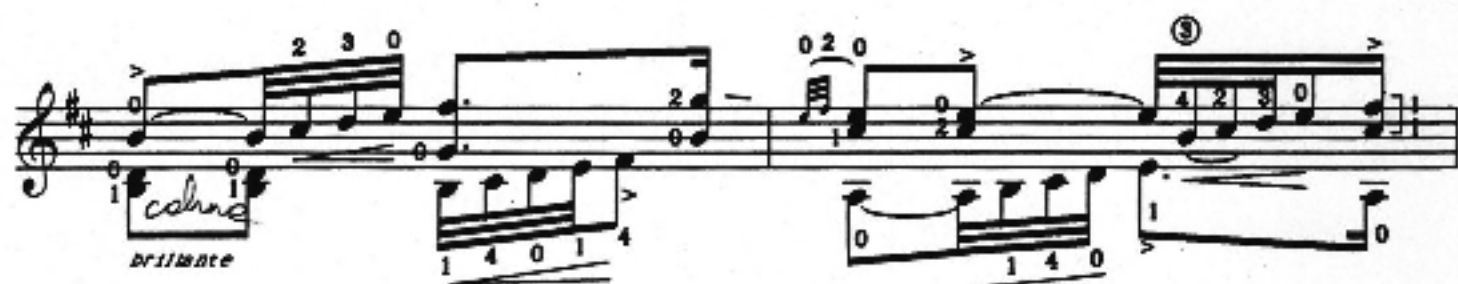
2

3

4

5

(*) Le LA à la reprise seulement - The A only for the repeat - Das a nur in der Reprise spielen - El la solamente al bis



[illegible]

GRAVURE: Georges KAN

A.L. 27580

Durée 2'30" ca